

THE  
MUSICAL WORLD

A Journal and Record  
OF  
SCIENCE, CRITICISM, LITERATURE, & INTELLIGENCE,  
CONNECTED WITH THE ART.

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THURSDAY, NOVEMBER 18, 1841.

TIME was when Billington, and Braham, and Storace, formed the staple of the Italian Opera performances, then acknowledged as the perfection of vocal art, and, as now, considered the ultra-fashionable point of aristocratic taste and allure-ment. We had then a Winter, or some other efficient composer, retained on the establishment, who occasionally produced an opera, written for the peculiar talent of the singers, with considerable success, and, what was better, of very unquestionable merit. All ranks were honestly proud of the foreign fame which our artists had gathered for themselves, and the most scrupulous exclusionists were fain to confess that *unmusical* England could give birth to throats, and hearts, and heads, fully capable of the highest musical attainments, and of doing justice and honour to the lyrical drama of any country.

Our facilities of intercourse with the Continent during the last five and twenty years have wrought a very marked change in such matters and opinions, and one which thinking people are forced to admit is by no means flattering to our national good sense. The opportunity we have enjoyed, and which the proverbial wealth of our country has enabled us to participate more largely than the denizens of any other soil, it might have been expected, would have taught us, by comparison, to know the truth in Art, and the really sterling among her disciples; but widely different has been the result. Our thousand emigrants to France and Italy have been infected, not improved—they have gone to the sparkling fountain and they have learned to tolerate the dribble—they have wandered beneath the eternal sunshine, wooing debility, not health—and they have returned to us, rabid with an exclusive foreign mania, which the unmingling atmosphere of certain high places has contributed to render at once more intense and continuous. Hence we have been induced to purchase at the most ridiculously high prices the very few first-rate singers of Europe, and we have so pampered them that they have

attained that most arbitrary of all sway over us—the absolute domination of our minds. With the common weakness of human nature, those artists have potentially chosen, and insisted upon the continued repetition of the most flimsy operas of the most mediocre school of waning Italian music—they have sought for a subject which might exhibit their own perfuming faculty of making the nauseous tolerable—they have selected the most rickety skeletons, which they have clothed with muscles and thews of the most unhealthy quality, and which, even with the aid of all their rouge and ringlets, are but sickly and sorry substitutes for that of which they have deprived us. The manager has committed the crime of succumbing to this, the fashionables have felt their weakness anodyned by such concession—the richest musical establishment in Europe, and the *only* one in this country, has almost closed its doors against Mozart and even Rossini, while the hope of anything new or indigenous being tolerated has long been classed amongst notions Quixotic or Utopian—and the public, made familiar with this pernicious order of things, and coaxed into the credence that whatever is highly patronized must be greatly meritorious, seem at last to have forgotten that the example of the ignorant elite is equally pernicious with that of the ignorant vulgar, and that it is equally erroneous and in bad taste to be poisoned by the exclusive patronage of foreign music and foreign singers, as it would be to adopt the universal short pipes of the good people of Billingsgate, or to prefer the spirit-bottle to the coffee-cup at our morning's repast.

Things, however, seem ripe for a change; a hope which we have long earnestly and watchfully encouraged—and the success of Miss Adelaide Kemble at Covent Garden Theatre, which, so far as it has gone, is a most unequivocal success, leads one to the gratifying belief that some few of the exclusive Italian patronisers have at last laid themselves open to conviction, and that the mass of the British public are willing to be convinced. We are sanguine, perhaps too much so, in anticipating the speedy return of our many exiled songsters—exiled for lack of countenance at home, though welcomed throughout the world, and considered worthy to support the reputation even of the “land of song” itself—of Mrs. Shaw, Miss Clara Novello, Miss Austin, and many others, who have found the addition of a vowel or two to their names an easy passport to foreign acceptance, and who have not rarely returned amongst us to retaliate upon their ungrateful countrymen by broken English and excusable deceit. We have said we are perhaps too sanguine, but we are convinced the moment is drawing near, and we are satisfied the victory of art may be accomplished with little more struggle and less delay—

“If England to herself prove true.”

Of Miss Kemble's choice of an opening part we cannot bring ourselves to think praisefully—to be sure, we have no high tragic operas, and the experiment of a new piece might have enhanced the embarrassment of her debut; but then there were, *Fidelio*, the *Gazza Ladra*, *Semiramide*, *Otello*, and there was Cherubini's *Medea*, a work containing more real music and genuine tragic sentiment than the whole tribe of popular Italian operatists could muster in a joint journeywork of seven

years. We, however, concede the point to Miss Kemble and her friends, in the persuasion that they were influenced by plausible reasons, and provided we are not to be dosed with other unsavoury drugs from the same source; nay, we are not without a strong suspicion that the shrewd tact of the Covent Garden management, especially of Madame herself, may have induced a departure from its sterling national practice as a kindly snare for the prejudiced and ignorant, or an indigestible sugar coating to the healthful pill. Be this as it may, the opera, on the whole, has been presented to the public in a style of general correctness and appropriate ensemble which the exclusive frequenters of her Majesty's Theatre are utterly unacquainted with, and of which the Covent Garden managers may be permitted to boast. It is said that Mr. Charles Kemble is about to return to the stage—we can hardly think he will do so in a translation of some French melodrame, or even in his own original part of *Three-fingered Jack*—the mental stamina of the age is superior to the acceptance of such fare, and Mr. C. Kemble has too fine a taste, and we trust Miss Kemble's friends have too just an estimation of her talent, to conciliate the vulgar—high or low—by any such artistical enormities.

C.

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## CORRESPONDENCE.

### M. FREDERIC CHOPIN.

To the Editor of the MUSICAL WORLD.

SIR,—Your Correspondent, "An Amateur," does more harm than good to M. Chopin by his advocacy. You have already most appositely rebuked him on the weakness of his argument with regard to what he chooses to consider the "affectation" of Beethoven. You might have added, that the instances he has adduced are anything but felicitous—most of them (especially the superb Razoumoff's quartet in E minor) being examples of infinite beauty. If he do not comprehend the last movements of the sonatas, Op. 111, and Op. 78, I can only say I am sorry for him; but the fault surely lies with his want of critical capacity, and it is hard for him to charge it to the score of Beethoven. I shall only notice one of the works of Chopin, which he adduces in support of his theory with regard to the excellence of that overrated composer; the rest being mere bagatelles, a few bars in length. The impromptu in D flat, instead of being "varied without patchiness," is the exact reverse—it is patchy without variety; instead of being "continuous without monotony," it is monotonous without continuity. To illustrate my position, I would simply ask your correspondent, what the stupid and tiresome episode in F minor has in common with the rest of the work? The first two pages are lively and pretty, but when they are pronounced worthy of Mendelssohn or Sterndale Bennett, I can but laugh in reply. To call such a motley bit of patchwork "masterly," is surely somewhat beyond the ridiculous.

The answer of "Messrs. Wessel and Stapleton" is much more to the purpose, though, as a matter of logic, it simply proves that these gentlemen considered themselves justified in purchasing the copyright of M. Chopin's works. The hundred "Daniels" whom they have brought to judgment throw something like ridicule over the whole affair. One is inclined to ask, on perusing the illustrious catalogue of nobodies, "Who the devil are they all?" I have heard of Chorley—of Professor Taylor—of Hogarth—of Ayrton—of Ella, (*vir sapientissimi*)—but only as critics, quite incapable of adjusting any controversial point beyond the veriest A B C of musical profundity. I have heard of Parry, but only as a talented performer on the symphonion,\* and a collector of six hundred airs for the flute, dedicated to her Majesty. I have

\* "Mr. Parry performed on the symphonion." See the *Sunday Times*, (every week.)

heard of De Balzac and Frederic Soulié, but only as eminent French novelists, who have, I imagine, something better to do than to study the merits or obliquities of M. Chopin's music. I have heard of these, and some of the others; but who, in the name of Jupiter, are J. Clinton, H. B. Richards, Katarina Bott, F. B. Jewson, and Mr. Aspull? The opinion of such men as Mendelssohn and Potter is of weight, but Messrs. Wessel and Stapleton must have been dreaming, (or quizzing,) when they adduced as *authorities* such a host of absolute nonentities.

I am, sir, your obedient servant,

INQUIRER.

To the Editor of the MUSICAL WORLD.

SIR,—You propose, fairly enough, in your note on M. Chopin, to analyze one of the works of that composer, in order to support your argument, premising that you will be able to find a hundred offences against good taste and correct harmonization. Now, as I am one of your readers, wholly unable to appreciate your motive for such entire disapprobation of M. Chopin's music, I should feel most gratified if you would bring your proposition to bear, and satisfy my scruples on the subject. "An Amateur," in his able letter, and Messrs. Wessel and Stapleton, in their large list of authorities, have adduced ample evidence as to the erroneous tendency of your criticism of some weeks back. My opinion of M. Chopin is so high, that I think it nothing short of desecration to speak of his compositions without the utmost reverence. I know no composer of the present day (I speak of writers of pianoforte music, of course) at all equal to him in depth of feeling, fascination of style, and abundance of melodic and harmonic resources—and none of the past epoch—Beethoven alone excepted—fit to hold a candle to him. John Cramer, the highest existing authority, acknowledges him to be "the leading spirit of the age," (these are his own words.) Mendelssohn is, I have heard, an enthusiastic admirer of him, and Sterndale Bennett (whom you, Mr. Editor, and others seem to rank so high) was for many years his pupil, and looks upon him as the most transcendent living composer; besides which, any one who has the least idea of style, must easily perceive that Mr. Bennett has entirely acquired his manner from that of his illustrious master, and his imitation does him the more credit, as shewing the high opinion he entertains of him. The concertos of Mr. Bennett are so evidently modelled on those of Chopin, that I only wonder how any one, being a musician, can fail to perceive the resemblance; and his "Sketches" and other short pieces are closely fashioned after the "mazurkas" and "ballads" of the same composer. You will not be surprised then, Mr. Editor, that I should feel somewhat astonished at your assertion, that, "if Chopin be good, Bennett must be bad," their schools being absolutely synonymous, allowing for the superior tact and wider experience of the foreign musician. I am no enemy to English music, on the contrary, I think we have great talent among us; but, I think, over-enthusiasm and superabundant praise only nips the promise in the bud. Aristocratical patronage and the fostering care of the public will amply suffice, without the over-strained flattery of friends and parasites, to protect our national musical resources; and a country which boasts of a Rooke, a Romer, a Rodwell, a Griesbach, a Calkin, a Tully, a Salaman, a Neate, a Horsley, a Clinton, a Jolly, and an Essex—and which can speak in history of a Bird, a Tallis, a Gibbons, a Bull, a Ware, a Knapp, and a Jackson of Exeter—needs little but patient exertion, to maintain its position in the ranks of musical Europe. It is only by undue extravagance on the part of well-meaning but ignorant patriots that such claims can be resisted; this averted, the day may come when England shall boast of a Liszt, a Hiller, a Doehele, a Thalberg, or (last, not least,) a Frederic Chopin. I am, Mr. Editor, your constant reader,

A PROFESSOR OF MUSIC.

[We have inserted these letters, so widely differing in their opinions, without any omissions, thinking it but fair that each party should be allowed free expression of his sentiments, but we beg to be absolved from any participation in the praise or censure of individuals which they (or any future letters on the subject which we may feel disposed to publish) may contain. Our judgment has already been given on M. Chopin's merits, and we see no reason for reversing it. In an early number we shall, at the desire of many correspondents, whose letters we have thought it unnecessary to produce, select one of the works of M. Chopin for analysis, when we hope to maintain, to the entire satisfaction of all impartial readers, the justice of the views we entertain.—Ed. M. W.]

## FOREIGN COPYRIGHTS.

To the Editor of the MUSICAL WORLD.

SIR,—Some months ago, a series of communications on the above subject, under the signatures of "Alpha," "Areotius," "Scrutator," &c., appeared in your excellent periodical, some of the arguments in which struck me very forcibly at the time, as well as your remarks upon them.

In that of "Alpha," (No. 281,) referring to the opportunity afforded to native authors to sell the copyright of their works here and abroad, he says, "It is, at least, a stimulus to exertion, to know, that if they (British composers) attain sufficient fame to make their works in demand on the Continent, they may sell them in four or five countries instead of one." Now in your Number of the 4th inst. appears a long letter from Messrs. Wessel and Stapleton, with a host of professional testimonials to the merits of M. Chopin, of whose works they claim to possess the exclusive copyright (?) for England, giving, as a reason for having purchased them, *their extreme popularity on the Continent*, leaving your readers very naturally to infer, that *popularity* is acquired only by *publicity*, and hence, those works must have been *first published there*. But, perhaps, their meaning will be best gathered in their own words, applied to the works of a British composer, announced for publication also, at the same time, in the identical Number of the "WORLD," by Messrs. Coventry, and Co.—namely, "Three New Works" by Sterndale Bennett. "These works," say Messrs. W. and S., "are quite unknown in this country, and are fully calculated (oh! Alpha!) to sustain the high reputation of the composer, at home and abroad. They are printed *literatim et notatim*, from the Leipzig edition of Herr Kistner, which was superintended by the author himself during his second visit to that part of Germany."

So you see, Mr. Editor, M. Chopin's works, which Messrs. Wessel and Stapleton were (according to their own words) induced to publish, in *consequence of their great popularity abroad*, are their exclusive property here; whilst those of our countryman, whose compositions they equally extol, (and certainly not beyond their merits,) and published under similar circumstances abroad, are announced also, by the publisher of most of that gentleman's other works!

Will you be good enough, as you profess to take great interest in the much-agitated (and still agitating) question of "Foreign Copyrights," to decide between the Author, Publisher, Alpha, and Messrs. Wessel and Stapleton, or if you cannot do that, to give your opinion upon the assertion of the one and the assumption of the other, and thereby add one more service to the many you have already rendered to the readers and admirers of the "MUSICAL WORLD."

I am, Sir, your obedient servant, BETA.

[The only reply we can make to our correspondent, is that Messrs. Coventry and Hollier, though possessing the copyright of the works of Mr. Bennett alluded to, were too inactive or too indifferent to publish them, and thereby legally to assert their claims, of which inactivity and indifference Messrs. Wessel and Stapleton have availed themselves for their own advantage. For any further explanation we must refer "Beta" to the parties implicated, who, we doubt not, will be happy to explain.—ED. M. W.]

## MR. BENEDICT'S NEW OPERA.

To the Editor of the MUSICAL WORLD.

SIR,—Observing in the last Number of your excellent work, a paragraph on the subject of Mr. Benedict's new opera at Covent Garden Theatre, I beg to state that the opera of "Gomez," written by me two years ago, to Mr. Benedict's music, under an express engagement from him, and which I presume to be the same as that alluded to by you, is now with Mr. Macready for consideration, at the Theatre Royal Drury Lane, and never was, with my knowledge, offered to Covent Garden Theatre.

I am, Sir, your obedient servant,

GEORGE LINLEY.

15th November, 1841.

[We have stated at length the current report on this subject in another part of the present number.—ED. M. W.]



## REVIEW.

*Singing for the Million.* Joseph Mainzer. Simpkin and Marshall.

We most cheerfully and honestly award the highest tribute of applause and admiration to the author of this clever, simple, and useful book—first, for his liberal and spirited exertions in giving a musical stimulus to that numerous class in this country which may be aptly termed the wilderness of society, having been suffered through long ages to spring up and vegetate, to cluster and inter-tangle, to waste their briery vigour, and to wither neglected and unhappy—and, secondly, for the publication of the book itself, a help towards the accomplishment of his truly enlightened and most admirable apostolate.

The work is written in a very clear and understandable style,—that which usually fills a large portion of vocal instruction books, “the formation of the voice,” and which, by the bye, but very rarely accomplishes what it aims at, is here entirely unnoticed. The author founds his system upon the admitted fact that almost every one is born with a vocal organ; and his utmost object is to shew every one how he or she may most easily and readily make that organ capable of musical expression, for his or her individual amusement and pleasure; leaving the gratification of others to be derived from the happy and perfect combination of the whole. He has stripped the art of all its theoretical and conventional dryness, and opened a short and easy road through that which has hitherto appeared to be a maze of difficulty. We fear our big wigs and our theoretical pretenders will shake their heads at this, but let them bethink them how the once popular aphorism of the poet—

“A little learning is a dangerous thing,”

has been nullified and put to the blush during recent years; and we venture to predict that the world will be far more inclined to “drink deep” at the harmonious spring which they have tasted, than at one which they have been taught to “taste not.”

The work, after some few introductory discourses on the pleasure, advantage, sociality, and moral refinement of vocal study, is written in the catechismal form, and conducts the pupil just so far into the mysteries of music as is absolutely necessary for the purpose intended. How successfully the system works may be ascertained at any of the nightly schools which M. Mainzer has opened in London and elsewhere, at the extremely moderate charge of sixpence per month for each pupil; and where, in less than a dozen lessons, several hundreds of persons may be heard singing airs and short pieces, in two and three parts, with a correctness of time and tone, a precision and expression, which to those who have taken the more elaborate road will seem little less than marvellous. Let but this march proceed, let every organist of every country parish church be provided with a few dozens of these little books, and be remunerated for two hours per week additional service in the instruction of each congregation, and we shall soon have a musical church service undignified to the “holy place,” and in less than seven years, abundant good singers, numerous real music-lovers, and a general taste for the art throughout our country.

*Series of German Songs.* No. 273. “Bird, fly from hence.” Composed by B. Motique. Wessel and Stapleton.

A charming trifle, and one proof among many that the power and the practice of continuous development in musical composition gives an air of grace and musicianship to the bagatelles of such authors as exercise them, that is rarely, if ever, to be met with in the works of those who confine themselves to “the little” in all their efforts. This song is an extremely short ariette, repeated to four stanzas, with a lengthened coda to the last; the accompaniment is brilliant but perfectly easy, and at the same time contrasts strongly with the cantilena, and greatly brightens its effect. The whole is without pretension, and even more, without effort; its great simplicity and naïveté of expression are its chief merit; and what merit can be greater? We cannot forbear alluding to an irregularity in the rhythm in prolonging the cadence of each stanza, which is peculiarly happy.

*Series of German Songs. No. 243. "O come to the Greenwood." Composed by Felix Mendelssohn Bartholdy. Wessel and Stapleton.*

This song is a spontaneous gush of animal spirits; one cannot hear it but one feels the influence of the fresh air of the early morning, and the glowing brightness of the sunlit country, and the arduous strength of youth and hopefulness. It is of so marked a character that the most unenlightened in music must be carried away by its natural forcefulness, and the most learned must be struck by the entirely unvulgar expression given to a very universal feeling, and with the unhackneyed but most natural harmonies upon which it is built. This song is, like the preceding, trifling in its intention, but important also, like that, in its irresistible effect, and is equally evident of the skilful musician and of the natural enthusiast.

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*"The Two Sisters." Rondinos for two performers on the pianoforte. C. Czerny. Nos. 1, 2, 3. Cocks and Co.*

The first three numbers of a very useful publication, admirably adapted to the small understandings and small fingers of the smallest possible young ladies. They consist of an "Air Tyrolien," an "Air Suisse," and "O Dolce Conento;" to these M. Czerny has prefixed a very short introduction signifying *nothing*, but excellently suited to the purpose. We heartily commend them to such of our readers as are blessed with a musical young family, and promise that much improvement will attend a patient study of these pretty bagatelles.

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*"The Three Sisters." Rondinos for three performers on one pianoforte. C. Czerny. Nos. 1, 2, 3. Cocks and Co.*

Of the same genus as the preceding—these possess the advantage of being playable by one performer with three fingers, or by three performers with thirty. "Rule Britannia," an "Air de Chasse," and an "Air Suisse," are the novelties which compose the numbers before us. M. Czerny has introduced them in an eminently infantine manner, and has rendered them in every way available for the youngest branches of the numerous preparatory schools with which the suburbs abound. We only object to one thing—viz., the absurd affectation of marking these as *operas*. We can thus, however, readily account for the apparent prolificness of M. Czerny's genius, and Op. 609 (!) ceases henceforth to be a paradox. Beethoven and Mozart ranked six quartets under the head of *one opera*—M. Czerny contents himself with a few simplified airs.

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*"The Master's Class Book on the Scales." William Forde. Cocks and Co.*

A modest and unpretending treatise, but of great practical utility. Some of the most necessary facts in the study of the pianoforte, independent of harmony, are explained in a manner equally agreeable and definite.

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*"Essay on the Key in Music." William Forde. Cocks and Co.*

Equally useful with the other, and on an equally important subject. It is notoriously a fact, that not one amateur out of twenty, even of those who possess considerable powers of execution as pianists, know anything about the key of the piece of music they may perform. The present book, attentively perused, will, in a very brief space, remove this lamentable defect.

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*"La Reine Catarina." Second set of quadrilles from "Les Diamans de la Couronne." Musard. Wessel and Stapleton.*

Whatever may be said of the light and flimsy nature of Auber's recent operas, none can doubt that they furnish most admirable materials for quadrilles and waltzes. "La Reine Catarina" is sufficiently attractive to turn the heads of all the Strauss and Lanner-loving demoiselles, and we can recommend such cheerful

and unobtrusive music, (would we could find some other name to distinguish such things from high works of art!) as perfectly answering the purpose it is intended for. Moreover, the tunes are very lively, and what is more, original, and what is yet more, the first note of each bar is neither omitted nor unaccented. Messrs. Strauss and Lanner may profit by this hint.

Overture "*Les Diamans de la Couronne*." Auber. *As piano solo*. Labarre.  
Wessel and Stapleton.

The popularity of this opera is much spoken of; whether it deserves its reputation we cannot say, not having heard it. Auber's overtures have such a dashing and brilliant effect in the orchestra, that they frequently, though but jejune productions *au fond*, entirely disarm the malice of hypercriticism. The one before us is well adapted for the pianoforte by Labarre, and is at least as good as the "*Cheval de Bronze*," or indeed as any of Auber's later overtures. There are a great many subjects strung together by means of short tuttis; the first is graceful and smooth, the others are lively and marked, but not otherwise attractive—indeed, the whole presents the appearance of a light *pot pourri* rather than an overture; however, such as it is, we doubt not it will please a numerous class of amateurs.

"*The Tuscan Maiden's Song*." Vocal Rondo. Edward Clare. Chappell.

"The Tuscan maiden" conducts Mr. Edward Clare "o'er banks and meadows gay," and "tunes his guitar to love." Saith the poetical maiden:—

"When twilight fields of liquid air  
Dispense the diamond-dropping dew,  
We wreath amid our braided hair,  
Sweet flowers as bright as Eden grew."

This leads Mr. Clare into a field of adventure much differing in its nature from the psalmodic track he is wont to tread, and the consequence is, he drags himself along somewhat heavily, limping in a pair of poetical wooden shoes that painfully retards his progress. We must protest against the following specimen of the *esoteric* (or hidden meaning), which, did we not know Mr. Clare to be the compiler of many theologicico musico *olla podridas*, would lead us to entertain a latent suspicion of his morality, from the very fact of his setting such words to music:—

"When day folds up its wings of light,  
And glowworms gem the orange bowers,  
No courtly maid, with jewels bright,  
Can taste of bliss so sweet as ours."

Fie on thee! Tuscan maiden! to attempt to undermine the stability of principle of so respectable a person as Mr. Edward Clare! The air to which these words are arranged may be aptly termed "deadly lively," and in connexion with the sacred writings of the author, inclines us to pronounce him a ballad-writer among psalmists, and a psalmist among ballad-writers.

## MUSICAL INTELLIGENCE.

### Metropolitan.

#### ROYAL ACADEMY OF MUSIC.

On Monday evening, the Students gave a Musical Soirée, to which the Committee, the Professors, and several estimable amateurs were invited. The following is the programme of the performance:—

#### PART I.

Quartet—No. 2, Violins, Viola, and Violoncello, Messrs. Doyle, Jay,  
Reeve, and Goodban

Canzonet—"She never told her Love," Miss Marshall ... .. MOZART.  
... .. HAYDN.



Duet—No. 1, Chamber Duets, Miss Strachan and Miss Marshall ... .. HANDEL.  
 Trio—Op. 11, Piano, Violin, and Violoncello, Messrs. Pickering, Doyle,  
 and Goodban ... .. BEETHOVEN.

## PART II.

Quartet—Piano, Violin, Viola, and Violoncello, Miss Pooley, Messrs.  
 Doyle, Reeve, and Goodban ... .. BEETHOVEN.  
 Aria—"Resta o' Cara!" Miss Strachan ... .. MOZART.  
 Trio—"Night's Lingerin' Shades," Misses Strachan, Duval, and Miss  
 Marshall ... .. SPOHR.  
 Quartet—No. 81, Messrs. S. Smith, Baker, Reeve, and Goodban ... .. HAYDN.

Very great talent was evinced throughout the execution of this highly classical and interesting selection; without, however, depreciating the merit of the other performers, we must particularize Miss Marshall, for her chaste and expressive singing of Haydn's *most loveliest* canzonet; and Mr. Doyle, for the energy and successful endeavour which he displayed in every piece he played. Mr. H. B. Richards accompanied the vocal music with great judgment and effect, and is, we believe, also to be commended for being the principal person in the arrangement of this most enthusiastic and creditable attempt—enthusiastic, as the effort of growing artists at once to improve and to evince their feeling for the truly classical in their art; and creditable, as having been, so far as it was, successful.

Lord Burghersh and Sir John Campbell, of the committee, and a large number of the professors of the Academy, were present, who expressed with considerable warmth and great justice their admiration of every performance. In giving our unqualified praise to such of the students as have promoted and carried out the most laudable intention of this evening's entertainment, we cannot but regret that such an intention has emanated from the students themselves; and we earnestly hope that, assured by the success of this essay of the efficacy and the advantage to the institution of such emulative performances, the right honourable the committee, who should, we think, have been the originators of this performance, will immediately take upon themselves to make such arrangements as shall ensure a frequent repetition of such trials of skill among the students, as being the best possible means to bring that skill into action.

## NEW MELOPHONIC SOCIETY.

This society gave a miscellaneous concert in the Music Hall, Store-street, on Monday evening, which was numerously attended. The principal singers were Miss Cubitt, Miss Thornton, Miss Porter, and M. Leffler. Several choruses were sung, but not very smoothly, by the members of the society. Mr. W. Blagrove led a select band; Mr. Holderness wielded the baton; and Mr. Jolly, jun., presided at the organ. Mr. Key accompanied Miss Cubitt in *Non piu di fiori*, in a clever manner, on the corno di bassetto; but the instrument was too sharp throughout, owing to the pitch of the organ being very flat.

## Provincial.

\*.\* This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter or opinion it may contain.—Ed. M. W.

## BEDFORD.

On Wednesday evening, Mr. John Nunn, the zealous leader of our Harmonic Society, gave a concert at the Assembly Rooms, and a more brilliant concert was never known in this town. The truly exquisite style in which Miss Bruce Wyatt gave "Kate Kearney" was alone sufficient to have drawn a multitude. Miss Williams also gave a ballad of the same school, "Kathleen Mavourneen," in a style that drew forth much applause; and these two ladies gave the duets, "Meet again," and "The forest cell," with equal effect. Signor Sola and Mr. Land accompanied them in Gluck's beautiful quartet, "Alcun desir," Miss Bruce Wyatt taking the solo part with surpassing sweetness. Mr. Willy treated the audience with three solos, which they will never forget. Signor Sola and Miss Bruce Wyatt afforded much

amusement by the duet, "*Perpiacere alla Signora*," as did the former also in "*Mici rampolli*." The Signor was afterwards induced to repeat his *canzonetta*, "*Le pastorelle innocente*," in which he accompanied himself on the guitar. The *terzetto*, "*O dolce e caro istante*," by Miss Williams, Mr Land, and Signor Sola, earned no inconsiderable share of applause. Mr. Land presided at the pianoforte throughout the evening, and contributed very much to the brilliancy of these performances.

**EAST RETFORD CHURCH.**—On Sunday se'nnight, the splendid new organ, built by Mr. Walker, of Francis-street, Tottenham-court-road, lately erected in East Retford Church, was opened: the church was crowded with an attentive and admiring congregation. The Bishop of Lincoln was present, and took part in the services of the day. Mr. Dearle presided at the organ, and several choruses and anthems were most effectively performed by the choir, consisting of Messrs. Stanley, Bourne, Caparu, Knowles, Ashton, Brooke, and Master Carpendale. On the following day the appointment of an organist took place. The candidates were five in number, and after a somewhat lengthened trial, Mr. Dearle, the judge, gave his decision in favour of Mr. Turvey. The total proceeds of the collections amounted to 101*l.* 6*s.* 5*d.*

#### IPSWICH.

A concert was given by the Distin family, on Wednesday, with their usual success. The vocal part was well sustained by Miss Josephine Davies, who also played several airs on the concertina, which diversified the performances. Mrs. Distin presided at the pianoforte.

#### WISBEACH.

A grand concert took place at our theatre on the 29th ult.; the principal performers were, Mr. Willy, Signor Sola, Mr. Land, Miss Bruce Wyatt, and Miss Williams, from London, and Mr. Sippel, from Cambridge. A large and fashionable company attended.

#### SOUTHAMPTON.

**PHILHARMONIC CONCERT.**—Some musical gentlemen of this town are endeavouring to form a society for the cultivation of classical chamber music, and gave a concert, at Belle-Vue-place, on Wednesday evening, to a select and fashionable audience. The professional gentlemen who took part were—Messrs. P., C., and W. Klitz, Mr. Pitcher, and Mr. Targett; and these gentlemen, as well as the amateurs by whom they were assisted, acquitted themselves in such a manner as to draw forth the warmest plaudits of the company. Haydn's seventh symphony was well-performed; also the duet, violin and violoncello, by Mr. P. Klitz and Mr. Pitcher. The trio—pianoforte, Mr. P. Klitz; flute, Mr. Targett; and violoncello, Mr. Pitcher, was also a most talented performance, and was much applauded. It is to be hoped the exertions of the originators of the society will be rewarded by the complete fulfilment of their laudable design, which ought to meet with encouragement from all who profess to be lovers of the "concord of sweet sounds."

#### BIRMINGHAM.

On Thursday evening, the first concert for the present season was given by the Musical Institute, in the Town Hall. Haydn's "*Creation*" was performed entire. Miss Birch, Miss Aston, Mr. Harrison, and Mr. Stretton, were the principal singers, and the spacious orchestra was filled with performers. The band was led by Mr. Shargool, and conducted by Mr. Munden. Mr. E. Shargool, a pupil of Mr. Hollins, presided at the organ. The representation of "*Chaos*," with which the work opens, was played in a style never surpassed in the provinces, either for steadiness or for expression, and evinced very great improvement in the band under their able leader, and the advantage arising from regular and stated rehearsals; for it should be borne in mind that one of the chief objects of this society is the establishment of a school for practising instrumental and choral music. The choruses throughout afforded further proof of the great effects to be derived from constant practice. Miss Birch is an old favourite with the Birmingham audience. Her two grand songs, "*With verdure clad*," and "*On mighty pens*," were most charmingly given. Mr. Stretton's recitatives were given in a fine declamatory style, and he displayed great taste and feeling in the execution of the airs, though the accompaniments to them were often sadly overloaded by the strength with which the wind instruments were played. Mr. Harrison is evidently improved. Miss Aston sang what was assigned to her very pleasingly. Miss Pearsall, Mr. Pearsall, and Mr. Machin, were introduced in the very difficult trio, "*On Thee each living soul*."

## LINCOLN.

The third anniversary of the Musical Society was held at the Queen Inn, on Tuesday evening: an excellent supper was provided on the occasion, and was succeeded by the usual harmony and conviviality.

## RICHMOND.

RICHMOND LITERARY AND SCIENTIFIC INSTITUTION.—On Friday evening, the 12th inst., Mr. Field gave the second part of "Moore's Evenings in Greece." The reputation Mr. Field acquired by the popularity of the first portion of this composition suffered no diminution in this, the second and concluding one. As a tenor singer, Mr. Field stands in the foremost rank, possessing a voice of great clearness and compass.

On this occasion Mr. F. was assisted by Mr. James Etherington, at the piano, and by a few members of the Richmond Choral Class. The whole passed off with much éclat, and what is still better, with an accession also to the treasury of the institution, without any expensive drawbacks, which, in general, make a musical entertainment, with its accompaniments, anything but a benefit.

## HEREFORD.

On Wednesday evening (the 8th instant), the concert of Mr. E. S. Jones, jun., took place in the Assembly Rooms of the City Arms Hotel. The concert opened with Rossini's overture to *L'Italiana*, and, considering the limited strength of the orchestra, was given with considerable effect. This was followed by one of those beautiful creations of the sixteenth century—Palestrina's "When flowery meadows," which was very well sung by sixteen voices, as was another beautiful one in the course of the evening—Wilbye's "Flora gave me." Madrigal singing is a new feature at public concerts in this city, for which we are indebted to Mr. Hunt. In the course of the evening, Miss McCann, a native of this city, performed on the harp and pianoforte in a style of excellence which would have elicited applause in a company of musical *dilettanti*. Phillips's popular song of "The Admiral" was sung by Mr. Howells. That exquisite ballad of Haydn, "My mother bids me bind my hair," was sung with much sweetness and fullness of tone by Master J. Jones, a boy apparently nine or ten years of age, one of the cathedral choristers. The performance of Mr. E. S. Jones, jun., on the violin, in purity of style and facility of execution, was equal to many an older professor. The concert closed with all the performers singing "God save the Queen."

## LEAMINGTON.

Two concerts were given yesterday in our Music Hall, by Miss Eliza Hoskins, (a resident of the town,) which were extremely well and fashionably attended. The principal vocalists were Miss Dolby, Miss Woodyatt, Mr. Young, and Mr. John Parry, who acquitted themselves most admirably. Miss E. Hoskins performed a fantasia of Döhler's on the grand pianoforte, with great brilliancy, and she also took part, with equal success, in a duet by H. Herz, with Mr. G. F. Harris, who conducted the concerts with great skill and talent. The national anthem was sung at the morning and evening concerts, and the following extra verse enthusiastically applauded:—

"In lofty strains rejoice—  
Let us with heart and voice  
Our love evince,  
Lord, bless the royal heir,  
And with parental care  
Guard England's rightful heir—  
Long live the Prince!"

## Foreign.

## TRIESTE.

Our amiable countrywoman, Mrs. A. Shaw, has been for some time supporting the arduous duties of *prima donna assoluta*, at the Grande Teatro in this city, with very considerable applause and ability. During Mrs. Shaw's two years' absence from England, she has received the most flattering plaudits and encomiums at the *Scala* in Milan, the *Fenice* in Venice, the *Carignano* at Turin, the Imperial Theatre at Vienna, where she was repeatedly noticed by the court, and at the operas of Udine, and this place. It is probable she will return to England for the London season.

## MILAN.

Mr. Lumley, the new manager of her Majesty's Theatre, is here, collecting recruits—he is said to be in treaty with the first prima donna of the Italian stage, La Frezzolini, who, with her husband, Signor Poggi, the celebrated tenor, are likely to visit London in the spring.

## Miscellaneous.

MR. GEORGE LINLEY has been transferred from the professor of the "joyous science" to the practisers of the "learned profession" for the settlement of his suspicions of the justice with which he is treated, with regard to his libretto of Mr. Benedict's opera. Maugre a distinct agreement between the poet and the composer, as to the remuneration of the former, with reference to the production of the opera of *Gomez*, whenever that might take place, "the powers that be" have thought proper to divest Mr. Benedict's music of Mr. Linley's text, and are about to produce a piece by Mr. Chorley, called *the Bohemian*, written to the music, (O strange misversion of the course of things,) and founded on Mr. Linley's story, and Mr. Linley will be thus injured as an artist, and despoiled of his legal rights as an author. Report announces Mr. Linley to be engaged by Messrs. Coventry and Hollier to write a lyrical drama for Mr. W. S. Bennett, which is said to have made some progress towards completion; and we hear much of the words of a drinking chorus, with which Mr. Bennett is said to be particularly pleased. In the treatment of these gentlemanly and most liberal publishers we are sure Mr. Linley will find consolation for the apparent ill-usage from which he now suffers.

JOHN CRAMER AND BEETHOVEN.—The following romanesque anecdote concerning "glorious John," is related by M. Zimmerman in a most extravagantly laudatory biographical notice:—

"While on a tour in Germany, the great artist met Beethoven. Each had a wound at heart which brought him to the place of meeting; each was in presence of the object of his affections. Cramer, young, handsome, amiable; Beethoven, young, ill-favoured, and distant in manner. A trial of strength was proposed and accepted: Cramer seated himself at the pianoforte. I have said he was young; his youth made him fearless—besides, he only knew his twofold rival by sight—and Beethoven was ill-favoured. Cramer performed wonders; his execution, his style, his appearance—in fact, all connected with him, was overwhelming; he sought for and found, in the eyes of the lady of his heart, that approbation which constituted his happiness. All crowded around him, jealous of paying him the tribute of praise due to his merit. The thoughtful Beethoven was forgotten. At last, however, he was remembered. It was almost with reluctance on the part of the company that the fatigued artist was requested to place himself where his appearance, perhaps his talent, might become compromised. Beethoven seated himself, pressed the piano with his powerful hand, and made it groan and weep; his face was gradually lighted up, his head seemed enveloped in a halo of genius. . . Beethoven conquered all—Beethoven was sublime! . . . Cramer rushed towards him, kissed his hands, and with tears in his eyes prostrated himself before his master.—*I have this anecdote from Cramer himself.*"

We are thankful to M. Zimmerman for this last sentence, which throws some light on this somewhat hyperbolic anecdote. We are quite sure he had it not from Beethoven.

MISS E. JONAS has been recently appointed a professor of the pianoforte and of harmony in the Royal Academy of Music. This talented young lady has been for four years and a half a student in the Academy, where she twice obtained the King's Scholarship.

MISS ADELAIDE KEMBLE is stated to have fixed upon *La Sonnambula* for her second character! Her next performance will be in an Italian opera of her own importation, from the infliction of which, even the frequenters of her Majesty's

Theatre have as yet escaped! Classical glory of the Kembles, fade at the record of such blasphemy of all good taste and musical feeling!

**MR. E. J. LODGE** is advertised to have recently completed a violin quartet. We are glad to find this distinguished composer has turned his attention to instrumental music, which is at once the best school and the best arena for artistical excellence.

**PHILHARMONIC SOCIETY.**—The concerts are fixed to commence on the 14th of March, and will be continued after the 4th of April on alternate Mondays, till the conclusion of the series.

**IRISH MELODIES.**—A new edition of these very popular airs is about to be published, the charming verses of Mr. Moore being translated into the Irish language—a tribute alike most honourable to the nation and its poet.

**M. BOCHSA IN RUSSIA.**—It is well known that persons only of a certain rank are allowed to travel with four horses to their carriages in Russia. One day, the Emperor, in one of his excursions, met a post coach and four going at a presto movement; he caused it to be stopped, and on inquiry found it contained M. Bochsa and Madame Bishop. The Czar commanded that they should proceed on their journey with only two horses!

**PROMENADE CONCERTS.**—M. Musard will, notwithstanding "the delicate state of his health," retain the conductorship of these performances till Christmas, when, in all probability, M. Labitzky will succeed him. The latter is, we understand, very exacting as to the terms on which he will engage; requiring sureties, lodgment of money in bankers' hands, three weeks' salary to be paid in advance, and several other ultra-securities, which no man of artistic feeling or classical pretensions would ever demand, or, what is worse, would ever obtain. How vain is talent! how vain the cost of years spent in the study of a poetical art and the emulation to improve it, since every milliner-pleasing propagator of frivolity and superficiality has but to be sufficiently unambitious to be striking to the lowest comprehension, and he intercepts the hopes of genius, and study, and enthusiasm, and all that is hopeful in music.

**ANCIENT CONCERTS.**—The dates of these concerts have not yet been fixed, but it is very probable, as Easter will fall early next year, that no performance will be given before the holidays, but that they will take place from April 6, to May 25, weekly,—on Wednesdays, as heretofore.

### MUSIC OF THE WEEK.

Promenade Concerts at the English Opera House—every evening.

Miss Vinning (the Infant Sappho) and other musical performances at the Royal Adelaide Gallery—Friday, Monday, and Wednesday.

### WORKS RECEIVED FOR REVIEW.

National Psalmody of the Church of Scotland, edited by John Daniel. Canzonet, "To rend a cheryshed love aparte"—Kellow, J. Pye. Glee, "Spirit serene and pale"—Kellow, J. Pye. Song, "O! hast thou never gazed with me?"—Kellow, J. Pye.

### TO CORRESPONDENTS.

In answer to numerous applications and complaints from our provincial friends, it is respectfully stated that the "MUSICAL WORLD" is published EVERY THURSDAY, AT TWELVE O'CLOCK, so that London readers may be supplied in the course of the afternoon, and country Subscribers will receive their copies by the same evening's post, or through their respective agents in the district where they reside.

The terms of subscription for stamped copies, which ensure the most punctual delivery, are—sixteen shillings per annum, or four shillings per quarter, paid in advance. Parties requiring a single number may receive it promptly per post, by enclosing a fourpenny piece in their order, *post paid*, to the office of the Journal in London.

Correspondents are requested to observe, that all letters for the Editor, Works for Review, &c., must henceforth be sent, post and carriage free, to the care of Mr. H. Cunningham, at the *MUSICAL WORLD OFFICE*, No. 1, St. Martin's Place, Trafalgar Square; many delays and disappointments having occurred through their being addressed to the former publishers. It is also necessary to notice, that communications received after Tuesday cannot be available for the current week's number.

"Z. and Co." are informed that we cannot notice any concerts before they take place unless paid for the advertisement.

"Mr. G. H. W.," of Douglas, is acknowledged with thanks.

"Him," of Newcastle, is declined on the score of his communication containing no new argument upon the subject; we beg moreover to inform "Him" that, however little he may have been preacquainted with the capabilities of Miss Romer and Mr. Wilson, the British public and the British press have for very long done ample justice to the talents of those popular singers, and we recommend "Him" to hear and to read more about any other stars that go to illuminate his northern heavens, than that "Him" may be able at first to do them justice.

"Mr. R. C., of Hereford," is received, with thanks.

"B. A."—The letter respecting the Concertina has not come to hand.

### LIST OF NEW PUBLICATIONS.

PIANOFORTE.		VOCAL.	
Bennett.—Caprice, Op. 22	- Wessel	British Vocal Album, No. 1, "Music when soft voices die," by G. A. Macfarren	- Wessel
Czerny.—Rondeau Mignon, Op. 72, No. 1	Ditto	Ditto No. 3, "I fear thy kisses, gentle maiden," by J. W. Davison	- Ditto
Ditto ditto Op. 72, No. 2	Ditto	"The days long ago," Ballad, J. P. Knight	- Chappell
Forde's Three Medley Overtures, with Irish, Scotch, and English Airs	- Cocks	"La Caccia," (Le Depart,) Romanza, Schubert	- Ditto
Ditto.—Three Hundred National Melodies of the British Isles	- Ditto	"Da quel di che, lei perduta," Cavatina, Anna Bolena, Donizetti	- Ditto
Ditto.—The New Pianoforte Primer and Class Book	- Ditto	"Sul suo capo," Duet, Anna Bolena, Donizetti	- Ditto
"Homage aux Dames de Bath," Six sets of Valse and Quadrilles, by Musard, Strauss, Lanner, and Labitzky	- Ditto	"Fin dall'Età più tenera," Terzetto, Anna Bolena, Donizetti	- Ditto
"La Rose d'Angleterre," One Hundred Waltzes by Lanner, Strauss, & Labitzky	- Ditto		
Musard's Quadrilles la Grand Bretagne	- Ditto		
Beethoven's Pianoforte Works complete, Vol. II. containing:—Sonata, Op. 13, (pathétique); 2 Sonatas, Op. 14; 1 Sonata, Op. 22; 1 Sonata, Op. 26; 2 Sonatas, Op. 27; 1 Sonata, Op. 28	- Ewer		
Mendelssohn Bartholdy, Barcarolle, Lieder ohne Worte	- Ditto		

### MISCELLANEOUS.

Osborne's Fantasia from "Le Diable Amoureux"	- Ditto
Collection of Berbignier's Duets, 2 Flutes, No 31, being Op. 47, No. 3	- Wessel

Just Published,

**MRS. ROBERT ARKWRIGHT'S NEW SONG—"THE QUEEN OF THE MAY,"** or, "If you're waking, call me early." The Poetry by A. TENNYSON, Esq., (from a Collection of Poems, by permission of Mr. Moxon,) dedicated to the Most Noble the Marchioness of Hastings, Baroness Grey de Ruthyn, and arranged by T. COOKE. Price 2s. 6d.  
Lonsdale's, 26, Old Bond-street.

### THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

**MISS FANNY RUSSELL** has the honour to announce to the Nobility, Gentry, and the Public generally, that she will give a **GRAND CONCERT** of Vocal and Instrumental Music at the above Rooms, on **WEDNESDAY EVENING**, December 8th, 1841. **PRINCIPAL VOCAL PERFORMERS**—Miss Birch, Miss Woodvatt, Miss Fanny Russell, and Miss Maria B. Hawes; Mr. Horncastle, Mr. John Parry, jun., Mr. T. Young, and Mr. Henry Phillips. **SOLO PERFORMERS**—Pianoforte, Miss Geary; Violin, Mr. Blagrove. The **BAND** will be complete in every department, comprising the *élite* of the Philharmonic and Opera orchestras, numbering above seventy eminent Professors. The **CHORUS** will be powerful and efficient, comprising the whole of the Members of the Professional Choral Society. **LEADERS OF THE BAND**—Mr. F. Cramer, and Mr. J. D. Loder. **ORGAN**—Mr. G. F. Harris. **CONDUCTOR**—Sir G. Smart.

Doors to be opened at Seven, and the Concert will commence at Eight o'clock, precisely. Full particulars will be duly announced.

Tickets, 7s. each; reserved seats, 10s. 6d., can be had of Miss Fanny Russell, 10, Augustus-square, Regent's-park, and of all the principal Musicsellers throughout the metropolis.



## NEW PUBLICATIONS BY WESSEL AND STAPLETON,

67, Frith-street, Soho-square.

**FREDERIC CHOPIN.** It is now universally acknowledged, that the works of this celebrated pianist have had greater influence than those of any other composer for the pianoforte, in forming the peculiar tone of thought which predominates among the most intellectual musicians of the present era. His imitators are numberless; but none have approached the finished excellence of his style,—none have equalled the amazing exuberance of his ideas, or the masterly treatment of his subjects,—none have come near to the exquisite freshness of his melodies, or the luscious sweetness of his harmonies. In these desirable requisites in the constitution of a great musician, **FREDERIC CHOPIN** is ALONE and UNAPPROACHABLE. Other eminent men, such as **THALBERG**, **HILLER**, **HANSELT**, **MENDELSSOHN**, and **STERNDALE BENNETT**, have attained a deserved celebrity for bringing to perfection *certain individual modes of expression*, but **CHOPIN** alone is universally great. **WESSEL AND STAPLETON** have much pleasure in laying before their musical friends of the PROFESSION, and the enlightened body of **BRITISH AMATEURS**, the following catalogue of the works of this extraordinary man—all of which are **THEIR SOLE COPYRIGHT**—and are now ready for sale.

"**ADIEU A VARSOVIE**," Rondeau in *C minor*, op. 1. (Price 4s. single, 4s. 6d. duet.) "HOMMAGE A MOZART," grand variations on *La ci Darem*, op. 2. (Price 6s. 6d.) "**LA GALETTE**," introduction and brilliant Polonaise in *C*, op. 3. (Price 4s. single, 6s. duet.) "**LA POSIANA**," Rondeau à la Mazurka in *F*, op. 5. (Price 4s.) "**SOUVENIR DE LA POLOGNE**," First and second sets of MAZURKAS, as performed all over Europe by the unrivalled **LISZT**, the enthusiastic admirer of **CHOPIN**, ops. 6, 7. (Price each 2s. 6d. single, 4s. duets.) "**MURMURS DE LA SEINE**," first and second sets of **NOTTURNOS**, also everywhere rendered celebrated by the frequent performances of **LISZT** and other great pianists of the present day, ops. 8, 9. (Price each 2s. 6d. single, 3s. duets.) "**TWELVE GRAND STUDIES**," Books 1, 2, dedicated to **LISZT** and **HILLER**, with additional fingering by **FONTANA**, the most esteemed pupil of **Chopin**, op. 10. (Price 6s. each book.) The widely-extended celebrity of these magnificent studies has been attended with results as beneficial to the advancement of high art as to the fame of their gifted composer. Messrs. **POTTER**, **HOLMES**, **BENNETT**, **DORRELL**, **MUDIE**, **MOSCHELES**, **Mesdames DULCERN**, **ANDERSON**, **HULLAH**, **DE BELLEVILLE OURY**, and other eminent professors at the **ROYAL ACADEMY OF MUSIC**, have taught these splendid studies to their pupils, and the consequence may be seen in the successful result of their instructions, producing such pupils (almost masters in themselves) as **ROBERT BARNETT**, **H. B. RICHARDS**, **F. B. JEWSON**, and a host of others too numerous to specify. "**FIRST GRAND CONCERTO** in *E minor*," dedicated to **KALKBRENNER**, op. 11. (Price 10s. 6d.) This Concerto has been made known in England by the performance of **M. W. H. HOLMES** at the Hanover-square Rooms, and the effect produced by the combined excellence of the music and the playing will not be easily forgotten. "**FANTAISIE BRILLANTE**" on **NATIONAL POLISH AIRS** in *D*, op. 13. (Price 5s.) "**KRAKOWIAK**," Grand Rondeau de Concert in *F*, op. 14. (Price 6s.) It will be observed by the frequent recurrence to **POLISH** subjects in this catalogue, that **CHOPIN** (who is a **POLE** by birth) is eminently a patriot, and entertains a warm affection (which he embodies in the most beautiful poetry expressed by means of his musical ideas) for the scenes and habitudes of his native land. All therefore who feel an interest in the fate of unfortunate **POLAND** and her heroic sons, and all who detest the Autocrat **NICOLAR**, and his slavish adherents, (and what **ENGLISHMAN** does not?) will be deeply excited by the expressive strains of **POLAND'S MUSICAL POET—CHOPIN**. "**LES ZEPHYRS**," third set of **NOTTURNOS**, op. 15. (Price 3s. single, 4s. duet.) "**RONDO ELEGANT**," dedicated to **MOLLE HARTMANN**, in *E flat*, op. 16. (Price 4s. single, 5s. duet.) "**SOUVENIR DE LA POLOGNE**," third set of **MAZURKAS**, op. 17. (Price 3s. single, 4s. duet.) "**INVITATION POUR LA DANSE**," Grande Waltz in *E flat*, op. 18. (Price 3s. single, 4s. duet.) An eminent pianist has pronounced this elegant composition fully equal to **WEBER'S** celebrated **INVITATION TO WALTZ**. "**SOUVENIR D'ANDALOUSIE**," Bolero in *A minor*, op. 19. (Price 4s. single, ditto duet.) "**LE BANQUET INFERNAL**," First Scherzo in *B minor*, op. 20. (Price 4s.) "**SECOND GRAND CONCERTO** in *F minor*," dedicated to **Mrs. ANDERSON**, op. 21. (Price 10s.) "**GRANDE POLONAISE BRILLANTE**" in *E flat*, op. 22. (Price 6s. single, 7s. duet.) "**LA FAVORITE**," Ballad without words in *G minor*, op. 23. (Price single, 4s., duet, 5s.) Rivalling in lovely melody, quaint harmonization, and curious contrivance, the admired "**LIEDER OHNE WORTE**" of **MENDELSSOHN**, or the still greater "**TEMPERAMENTS**" by the same composer. "**SOUVENIR DE LA POLOGNE**," Fourth set of **MAZURKAS**, op. 24. (Price single, 3s. 6d., duet, 4s.) This set is a peculiar favourite of **AUBER'S**, and is perhaps one of the most remarkable of all.

"**TWELVE GRAND STUDIES**," making the third and fourth sets, op. 25. (price each, 6s.) These are indispensable companions of the two first books; they are equal in beauty of design, and intrinsic usefulness in forming the hand. A patient study of these cannot fail of making a great player. "**LES FAVORITES**,"—Two Polonaises, op. 26. (price single, 4s., duet, ditto.) "**LES PLAINTIVES**," fourth set of **NOTTURNOS**, op. 27. (price single, 3s., duet, 4s.) Melancholy and charming reveries, suitable to all poetical temperaments, shewing the composer to be a true poet. "**TWENTY-FOUR GRAND PRELUDES**" through all the keys, forming the Fifth and Sixth sets of Studies, op. 28. (price each, 6s.) **LISZT** is an enthusiastic admirer of these Preludes. "**FIRST IMPROMPTU**," in *A flat*, op. 29. (price single, 2s. 6d., duet, 3s. 6d.) "**SOUVENIR DE LA POLOGNE**," Fifth set of **MAZURKAS**, op. 30. (price single, 3s. 6d., duet, 4s. 6d.) "**LA MEDITATION**," Second Scherzo in *D flat*, op. 31. (price 5s.) "**IL LAMENTO E LA CONSOLAZIONE**," Fifth set of **NOTTURNOS**, op. 32. (price single, 3s.; duet, 4s.) "**SOUVENIR DE LA POLOGNE**," Sixth set of **MAZURKAS**, op. 33. (price single, 4s. 6d., duet, 6s.) This set contains the exquisite morceaux in *G sharp minor* and *E flat minor*, mentioned by an intelligent correspondent of the **MUSICAL WORLD**. "**TROIS GRANDES VALSES**," in Three books in *A flat*, in *A minor*, and in *F*, op. 34. (price each, single, 3s., duet, 3s.) "**GRAND SONATA**," in *D flat minor*, op. 35. (Price 6s.) Perhaps no work of **Chopin's** displays more originality than this; it is a peculiar favourite with **HENRY FIELD**, of Bath, and **Dr. SCHUMANN**, the celebrated critic. "**SECOND IMPROMPTU**" in *C sharp*, op. 36. (price single, 3s., duet, 3s. 6d.) "**LES SOUPIRS**," Sixth set of **NOTTURNOS**, op. 37. (price single, 3s., duet, 4s. 6d.) "**LA GRACIEUSE**," Second Ballad without words, op. 38. (price 4s.) "**THIRD SCHERZO**" in *C sharp minor*, op. 39. (price 5s.) In this magnificent work **CHOPIN** has surpassed himself; it is equal to anything of the kind in modern music—the old masters of course never attempted such things. "**LES FAVORITES**," Deux Polonaises (set 2), op. 40. (price 4s.) "**SOUVENIR DE LA POLOGNE**," Seventh Set of **MAZURKAS**, op. 41. (price single, 3s. 6d., duet, 6s.)

[Turn over.]

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